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AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

THE EGYPTIAN OBELISK.—The steamer Dessouk, with the obelisk on board, arrived at New York at two o'clock on the morning of July 19th. There was a delay of about eight days in the voyage, owing to the breaking of some part of the engine. The obelisk will be set up in Central Park.

AN ANTIQUE BRONZE STATUE, said to have been found in Pompeii in 1818, has been brought to New York by a dealer, who claims its value to be \$20,000, but is willing to sell it to the Metropolitan Museum for \$16,500. A correspondent of a Boston paper speaks of it as follows:—"It is four feet eight and one half inches high, and of extremely graceful proportions. The hair is arranged low on the forehead, being tied in a simple knot at the top of the head. The right hand holds about the form a drapery which is so skilfully executed as to suggest the outlines beneath it. The left arm is extended, and the hand is supposed to have held a branch. The expression of the face is noble and pleasing." The figure is called *Peace*, and, if not sold soon, is to be placed on exhibition at the Metropolitan Museum.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM, NEW YORK.—*Harper's Weekly* of July 10th, in a short article on the Museum, says:—"The proposition to place in its gallery the Abbott Egyptian Collection is one which we trust will not fail. The Historical Society, in whose building it is now deposited, will see that the objects of such a collection can best be attained in the Museum, where it takes its place in the historical sequence with the Cesnola and other collections. It is by the aggregation of such museums that the study for which they are designed can best be facilitated. Pride of ownership or 'pride of place' is not to be considered, and intelligent public spirit ought not to hesitate about the union." The *Evening Post* had previously written in a similar strain. The remarks quoted are very pertinent, but why not include with the Abbott Collection the Bryan Collection of paintings?—An offer has been made to furnish the Museum with moulds from the best works of sculpture in the principal collections of Europe, provided sufficient money can be raised to pay for the cost of work and material. This would enable the Museum to furnish all other institutions of a similar kind in the United States with casts, an advantage which cannot be overestimated. It is to be hoped that the means to carry out this project will be speedily forthcoming, and it would be a graceful as well as a wise act on the part of residents of other cities if they were to aid in providing the necessary funds.—The number of visitors during the five weeks from June 13th to July 16th amounted to 86,421. Of these only 725 paid an admission fee.

MUSEUM OF FINE ARTS, BOSTON.—The rumor, alluded to in a previous number of the REVIEW, that several paint-

ings had been bought at the San Donato sale, with a view to offering them to the Museum at Boston, proves to be based upon fact. A public-spirited gentleman of Boston assumed the risk of buying ten pictures, which he is willing to make over to the Museum upon restitution of the cost price. The pictures are by Teniers (his celebrated *Butcher Shop*), A. Cuyp, Ruysdael, A. Maas, J. van Huysum, G. Netscher, G. Metz, W. Kalf, and Verelst. There is also a landscape by Ruysdael with figures by Wouverman. An effort will be made to raise the money necessary to secure these paintings to the Museum.

AMHERST COLLEGE, MASS.—A correspondent of the Boston *Advertiser* writes from Amherst, under date of June 29th, as follows:—"More attention is given to art than has been known before in the history of the College. Prof. R. H. Mather has devoted so much time to the art gallery that the collection of casts is the most complete of any in the country, with the exception of that at the Boston Art Museum. It is surpassed by only three in Europe,—the South Kensington, the Crystal Palace, and the Berlin. Those of Paris and Stockholm are both inferior. Prof. Mather has been released wholly from the chair of German, and is now professor of Greek and lecturer on sculpture. His course of thirty-five new lectures on sculpture has met with warm commendation. All the photographs of the art gallery have been removed to make room for the casts, and will hereafter be kept in the Athenæ Society Hall, which is directly under the art gallery, and half as large. The Society has given up all claim on the hall, except for one evening in a week, and the place will probably be used as a lecture-room by Prof. Mather in his new course. The hall and entrance will be remodelled before the photographs are placed in it, and the \$700 or more which is needed for the expense will be given by some benevolent people of Newton. In the art gallery are the latest discovered antiques, among them being the *Victory* and the Olympian *Hermes and Bacchus*. Instead of an annoying catalogue, which must be bought by the visitor, and which is often unreliable because of frequent changes, the desired information is placed upon the pedestal of the statues. This includes the name of the subject, the place where it was found, the period to which it belongs, the museum in which the original is preserved, and the name of the artist when it is known. From the earliest known specimens down to Canova and Thorwaldsen, the best sculptors are represented here, and the subjects are arranged, as far as possible, according to schools of sculpture. One may begin with the Assyrian and Egyptian, and follow in order down to the moderns named above."

BOWDOIN COLLEGE, BRUNSWICK, ME.—Attention has already been called (see page 360 of this volume of the REVIEW) to the drawings attributed to the old masters in the possession of Bowdoin College. It seems that, together with the drawings, the College also came into possession, by will of James Bowdoin, of a collection of old paintings. These works, ninety-one in all, were bought by

Mr. Bowdoin during his residence in Paris, after his retirement, in December, 1805, from his duties as United States Minister to Spain, and were brought to this country in 1809. Stuart, who saw the collection, is said to have pronounced several of them either originals or very good old copies. Following are the titles of some of the leading pictures, with the names of the artists to whom they are attributed:—*The Governor of Gibraltar*, Vandyke; *The Continnence of Scipio*, N. Poussin; *Offerings of the Wise Men to the Infant Jesus*, Rubens; *St. Simeon at the Temple, with the Infant Jesus in his Arms*, Rubens; *Achilles at the Court of Lycomedes*, Rubens; *Venus receiving Presents from Ceres*, Rubens; *Salome with the Head of St. John*, Guido; *Sleeping Cupid*, School of Guido; *Equipment of Cupid*, Titian; *Holy Family*, Raphael; *The Seven Ages of Man*, and two *Landscapes*, Hogarth; *Landscape*, Berghem; an *Artillery Piece*, Wou- verman; a *Sea Piece*, S. de Vlieger; *Surgeon and Patient*, Flemish School, suggestive of Brouwer, etc. Unfortunately, the pictures were "restored" in Boston in 1850, at the suggestion, it is said, of Mr. Robert C. Winthrop. Several pictures have since been added to the collection,—a supposed Copley, *Portrait of Thomas Flucker*, Stuart's *Madison* and *Jefferson*, and others.

ART EDUCATION.

PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN.—The building occupied by this school has at last been given up to the Pennsylvania Railroad Company, for \$37,500. To replace it, the Directors of the School have purchased the mansion and part of the grounds of the late Edwin Forrest, at the corner of Broad and Master Streets. The mansion has a front of about fifty feet on the west side of Broad Street, with a one-story wing of about the same length built for the deceased actor's art gallery. This wing will be used, with but little change, for the casts belonging to the School. The main building will be extended along the south side of Master Street 200 feet, giving an abundance of north light. On the south side of the lot will be placed a conservatory, as part of the apparatus of instruction. The property as it now stands (building and lot of 100 × 200 feet, with three fronts) cost \$45,000. The necessary alterations will probably cost \$30,000 more. The location is a very pleasant one, and the new building will be such a great improvement on the old one in extent and convenience that the School is to be congratulated on being pushed-out by the railroad company.

BOSTON.—The School of Drawing and Painting at the Museum of Fine Arts, Boston, begins its fifth year on Tuesday, Oct. 5th, 1880. Students, both men and women, will be received every week day, except Saturday. The instruction will be given by Mr. Otto Grundmann and Mr. Frederic Crowninshield, and their assistants. There will be two classes in drawing and an advanced class in painting. It is intended that the class in painting shall be free from minute and merely disciplinary supervision, the instructors visiting it only often enough to make sure that the students are working to advantage, and in the right direction. Candidates for promotion to this class must accordingly satisfy the instructors and the committee that they have sufficiently profited by the instruction they have already received to enable them to give their attention freely to painting. Students who wish to paint before they

have reached this point will be advised to take private instruction. Only those applicants are received who propose to give not less than three hours a week, for four days each week. The admission fee will be ten dollars; the tuition fee will be forty-five dollars a term, except to artists already in the practice of their profession, to whom it will be only twenty-five dollars a term. No deduction will be made for absence; but fees for two terms only will be required in any one year, the rest of the instruction after twenty-four weeks of attendance being gratuitous. There will be no elementary drawing class in the evening, the city schools amply supplying this instruction; but there will be a free class for drawing from the nude, without instruction, for artists and experienced draughtsmen, the members of which will be assessed a sum sufficient to pay the expenses of the class. Besides these regular courses of instruction, lectures or lessons will be given in conjunction with the Lowell Institute, the Institute of Technology, and the Society of Decorative Art, on the history of painting, sculpture, and architecture, on mythological, legendary, and sacred art, on costume, on the theory of color, and on the theory and history of ornament. A small fee will be charged for some of these courses. They will also be open to persons not otherwise connected with the school on moderate terms. The Trustee of the Lowell Institute has established a number of free scholarships, which will be assigned, on application and upon examination, to students who have already been six months in the school.

NEW HAVEN.—The following particulars concerning the Yale School of Fine Arts are taken from *Some Statements respecting the Late Progress and Present Condition of the various Departments of the University, for the Information of its Graduates, Friends, and Benefactors*, published by the Executive Committee of the Society of the Alumni:—The Art School has made marked progress during the past year. The attendance of pupils has been larger; new departments of instruction have been formed; while the exhibit of the work of the students evinces decided improvement. Prof. James M. Hoppin, D. D., was elected to fill the chair of the history of art. The Faculty of the Academical Department, at the request of certain members of the junior class, made arrangements with the Art Faculty for the formation of an *Art Optional*. The class numbered 15 undergraduate students from the junior class of the Academical Department. The instruction, from January to June, consisted of drawing from the antique, under Prof. Niemeyer, and lectures on the principles and means of art, by Prof. Weir. Should the class be continued next year, Prof. Hoppin will lecture to the seniors on the history of Greek art, in connection with the technical studies of the class. 46 students from the Sheffield Scientific School received instruction in drawing during the first term. 49 regular, or professional, students were in attendance during the year; making a total of 110. The annual exhibition of the work of the students numbered 1296 studies of all kinds. A large room in the basement of the school building has been heated with steam and provided with the necessary appliances for modelling. A room in the third story has been fitted up with a press, and supplied with the necessary materials for a class in etching; and on the same floor a class-room for the nude model has been arranged. The means and appliances for instruction in all the departments of the school have been increased and perfected, so that, in these respects, it is now

admirably equipped. What is needed are funds for the endowment of professorships, and for increasing the collections of the Art Museum. Two public evening lectures on the Early Renaissance were given by Prof. Hoppin.

THE WASHINGTON, D. C., ART SCHOOL, which has been in successful operation for a year, closed for the season on Saturday, June 19th.

SAN FRANCISCO. — The Art School progresses very successfully, the enthusiasm of the young ladies and gentlemen being evinced in a constantly increasing ratio. This result is partly due to an innovation by the superintendent, Virgil Williams, in the shape of an etching class. A fine press has been secured, and it is the present custom to allow the pupils making most progress in the sketch class to make one etching on zinc per week. Already some twenty etchings by the pupils are on exhibition, and are very creditable. It is proposed by the end of the year to select twenty-five of the best, and publish them in a portfolio, a scheme which, judging from the strong promise of the primitive efforts, should prove very successful. — *San Francisco Chronicle*, June 20th.

CANADA. — The Queen, in reply to a memorial, has conferred upon the Canadian Academy, organized some months ago, the title of the Royal Canadian Academy of Arts.

EXHIBITIONS AND SALES.

MUSEUM OF FINE ARTS, BOSTON. — From the circulars issued under date of July 1st, it appears that the exhibition to be held at the Museum next November is to consist of "a limited number of the works of living American artists," and is to include drawings and water-colors, as well as paintings and sculpture. It will open on Tuesday, Nov. 9th, and close on Monday, Dec. 20th, during which time no work named in the catalogue can be withdrawn. No picture will be accepted which has been publicly shown in Boston. Contributions may be sent to the Museum at any time after Oct. 1st, until Saturday, the 30th, after which day no works will be received. The expenses of transportation of all *accepted* works sent from outside the city limits will be paid by the Trustees. Copies of the circular, giving additional details, as well as schedules for filling out, and tickets to be attached to the works offered, can be had of Mr. Charles G. Loring, the Curator of the Museum. It is hoped that the Museum will be placed in a position to make some purchases at the exhibition.

MONUMENTS.

A lottery has been started in Paris for the purpose of raising funds for the statue of Liberty, by Bartholdy, which is to be set up in New York harbor, and which, it is officially announced, will be completed in time to be dedicated in 1883. There were to be 528 lots, many of them works of art by well-known artists. The drawing was to take place on June 20th.

There is now a good prospect that the Washington Monument will some day be finished. In case the \$677,000 estimated by the Commission as necessary to complete the work is promptly appropriated by Congress, Colonel Casey promises that the monument shall be completed within four years. About \$92,000 of the \$200,000 appropriated in 1875 has been consumed on the foundation. The stroke of engineering performed by Colonel Casey, in strengthen-

ing the foundation of the monument and bringing the structure back to its proper position, is regarded by engineer officers as extraordinary; and at the time he undertook the work it was claimed that, instead of improving the foundation's strength, he would do it greater injury. He has placed beneath the shaft a foundation sufficient to bear double the amount of weight it will be required to sustain. In this work no less than 13,000 barrels of cement have been used, and it is considered much stronger than masonry. Meanwhile, preparations have been going on for continuing the work on the monument. An immense elevator, capable of bearing ten tons, has been erected within the shaft, at a cost of \$20,000, which is run by a fifty horsepower engine, and will be used in carrying the stones to the top. An iron stairway has also been erected, at a cost of \$16,000. Both the elevator and the stairway will be permanent, and will be carried up as the work progresses. A railroad has been constructed from the workshop to the foot of the monument, where a derrick hoists the stone and puts it upon the elevator, and a little railroad at the top conveys it to its place. Everything is now substantially ready for the work of laying new courses of stone. Colonel Casey, the engineer in charge, has given instructions to remove the three top courses of marble, because it has become chipped by long exposure to the weather, and he has advertised for 40,000 cubic feet of granite and marble. He has on hand about 12,000 cubic feet of marble and granite, and about 100 stones contributed by lodges and private parties throughout the Union. He expects that the first stone in the new work will be laid on the 15th of July. It was intended to arrange the work on the monument so that the resuming of the laying of the blocks would begin July 4, when a grand celebration was to be held; but, owing to the amount of work required in removing the three defective courses, this project had to be abandoned. It is now proposed to carry out the original plan, which contemplates a simple obelisk 550 feet in height, crowned with a pyramidion or roof 50 feet in height. The base of the monument is 55 feet square, and its dimensions will be reduced as it ascends, until at the top it will be 34 feet 6 inches square. These proportions are in exact accordance with the classic proportions of this style of architecture, as determined, after careful research, by George P. Marsh, American Minister at Rome; and the monument, when completed, promises to be a more creditable work than the advocates of other plans have been willing to admit. — *Washington Star*. [The readers of Mr. Van Brunt's articles in the REVIEW for November and December, 1879, will remember that the "simple obelisk" now contemplated is *not* in accordance with the "original plan."]

It is reported that the Pennsylvania Society of the Cincinnati, at its annual meeting, held on July 5th, decided to proceed with the work of building the Washington Monument at Philadelphia in about six months, after "some preliminary steps" have been taken. Meanwhile, the Philadelphia papers continue to criticise the design of Prof. Siemering.

Mr. Augustus St. Gaudens has lately returned from Europe, bringing with him the bronze cast of his statue of Admiral Farragut, which is to be set up in Madison Square, New York.

The statue of the late Ex-Governor of Pennsylvania, General Geary, ordered by the Legislature, has just been

cast in bronze (July 12) by Bureau Brothers & Heaton, in Philadelphia. It is a standing figure, six feet high, of very simple design. The only accessories are an American flag draped upon fasces, and furnishing a rest for the left arm of the figure, and a spent cannon-ball lying on the ground to the right. The right arm hangs by the side, the hand loosely holding a hat, the head being uncovered. The general effect is one of grave repose, well suited to the purpose of the statue, which is to be mounted on a granite pedestal in the cemetery at Harrisburg. The sculptor is George Starkey, of Scranton, formerly of Philadelphia.

Circulars have been sent out to several sculptors, asking for designs for a monument to the late Morton McMichael, formerly Mayor of Philadelphia, and for many years proprietor of the *North American* newspaper. The monument is to be a statue in marble, to cost, with pedestal, not more than \$10,000. It will be placed in a public building in Philadelphia, probably Memorial Hall, in Fairmount Park. Designs are to be sent to the Pennsylvania Academy of the Fine Arts in November next.

The bronze statue of Samuel Adams, by Miss Whitney, was unveiled in Boston on July 5th. The statue, which was paid for out of the Jonathan Phillips fund, is an exact counterpart of that by the same artist at Washington, and is seven and a half feet in height; it stands upon a pedestal ten feet in height, with inscriptions on each of its four sides. Miss Whitney earnestly requested that the only inscription should be the name, Samuel Adams, in raised letters, but her wishes were disregarded.

A bronze duplicate of Greenough's statue of John Winthrop is to be set up on Scollay Square, Boston, and to be dedicated Sept. 17th.

A Soldiers' Monument was dedicated at Painesville, O., on Saturday, July 3d.

A Memorial Window, in honor of the late Prof. Albert Hopkins, of Williams College, Mass., was presented to the trustees and alumni of that institution at its recent Commencement. The subject represented is the psalmist, harp in hand, surveying the heavens (*vide* the 19th Psalm), in allusion to the religious virtues of the deceased, and his accomplishments as an astronomer. The designing as well as the execution of the work, which is highly spoken of, was intrusted to Messrs. James Ballentine and Son, of Edinburgh, Scotland. The donors are Messrs. A. V. W. Van Vechten and Charles A. Davison, alumni of the College.

The memory of the late William Morris Hunt is to be perpetuated in the Unitarian church at Brattleborough, Vt., by a memorial window consisting of a copy of his painting *The Prodigal Son*. The window is given by the artist's sister, Miss Jane Hunt.

NECROLOGY.

WILLIAM H. FISH, crayon artist, aged sixty-eight, was found dead in his room, 658 Broadway, New York, on the morning of July 9th. He was a native of Nantucket. A more extended notice may be found in the Boston *Transcript* of July 10th.

ASAPH WILLARD, engraver, of Hartford, Conn., who died July 14th, at the age of ninety-seven years (or, as another account has it, ninety-three years, seven months), was, according to the *Providence Journal* of July 16th, "one of the early copper-plate engravers of this country, and learned the art of Deacon A. Reed, of East Windsor,

Conn., whose name can be found on some of the old bank-notes that used to circulate in New England. Mr. Willard was contemporary with Maverick, Durand, Pelton, Gallaudet, and Jarvis Kellogg. Deacon Reed, at the time of Mr. Willard's apprenticeship, had a number of young men in his office, and taught wood-engraving, as well as copper-plate. The blocks of pear-tree at that date were coated with India-ink, the outline put on in red chalk, and the picture revealed itself as the engraver progressed in his work. The copperplates were taken in the rough sheet, hammered, stoned, polished, and burnished by the young men. Mr. Willard was a member of the Graphic Bank-Note Company more than fifty years ago, and associated with Tisdale and Lewis Fairchild, late of this city. The latter was the draughtsman of the concern, an artist of no small merit, and after that period worked successfully on wood and copper for the late Joseph Knowles, of this city. He left many evidences of his ability. The Graphic Company engraved one or more plates for banks in this State, we think. Mr. Willard was a successful engraver. A good piece of his stippling can be seen in a bust of Noah Webster, in an edition of the Unabridged Dictionary of thirty years ago. He was an estimable Christian gentleman, for a large portion of his life a member of the Centre Congregational Church of Hartford, during the ministry of the late Dr. Hawes. He accumulated a moderate property, and reared a family of eight children, all of whom, we believe, are now living."

CLUBS AND SOCIETIES.

THE TILE CLUB, of New York, passed its summer holiday at Block Island this year. An illustrated account of the trip will undoubtedly be again given to the public.

ARTISTS' FUND SOCIETY OF NEW YORK.—Through the kindly munificence of Mr. William J. Arkell, of Canajoharie, N. Y., the members of this society were invited in a body to make a trip with him to Niagara Falls. On June 21st, seventeen of the members started from New York as his guests, taking the day boat for Albany, where a number of places were visited by the party. It may be interesting to know the opinion of this body of artists of the new Capitol at Albany, and its mural decorations, as recorded in *The Radii* (a Canajoharie paper) of June 24th: "All seemed to agree that the building was very fine, but it was the apparently unanimous vote that the decorations were far short of what was to be expected. One of the older members thought they would disgrace a Bowery theatre." At Schenectady, the party, which had meanwhile increased to twenty-two, was taken aboard a steam-yacht *en route* to Canajoharie (via the Erie Canal), where the entire population "assisted" at the reception of the voyagers. The evening was spent at the house of Mr. James Arkell, and the next day was filled by a great variety of entertainments offered by the art-loving citizens of the town and its vicinity. Among them were a clam-bake, provided by the Canajoharie Mining Co., a visit to the old Frey House (built in 1739), a reception at the fine old mansion, now occupied by Mr. S. L. Frey, where there is a museum of antiquities and bric-à-brac, collected by Mr. Frey and Mr. A. G. Richmond, and, as a finale, an evening reception at the house of Mr. Wm. J. Arkell. At Utica, the next place to which the steam-yacht carried them, the party made an excursion

to Newton Falls, at the invitation of Mr. John L. Earll, and were tendered a reception by the Utica Art Association. Ex-Governor Seymour also sent an invitation to visit him at Deerfield, but as this had to be declined, he called on the artists next morning. The 26th was spent at Syracuse, the 27th at Lyons, and the 28th and 29th at Rochester, where Mr. D. W. Powers acted the part of host most lavishly and agreeably. The next day carried the party to Lockport and Niagara Falls, at which latter place the freedom of all privileges for which fees are usually exacted was tendered to the members, whose time was busily occupied in visiting and sketching until the 2d of July, when a sumptuous farewell dinner, given by the host, reminded the travellers that the end of the trip was near at hand. On the 3d, a special Wagner car took the party eastward, but the pleasant experiences of the journey were continued at all the way stations, where kind friends awaited the returning tourists with flowers and refreshments, bidding them a cordial farewell, and earnestly pressing them to come again. "Such a trip," writes one of the participants, "so full of quiet comforts, liberality, enjoyment, and fresh nature, was never made before!" It is certainly pleasant to see a body of American artists so cordially received by a large number of persons of culture and position, simply for the reason that they are artists. The fact speaks volumes for the great interest that is now taken in art in the United States.

THE ART ASSOCIATION OF UTICA, N. Y.—This Association is maintained by twenty-five members, who pay ten dollars a year each to form a contingent fund as guar-

antee in case of loss or injury to any works of art borrowed for the annual exhibition, season tickets to which cost two dollars. The fund in hand is about \$1,500. Steady effort is successfully made to effect sales for contributors.

MISCELLANY.

AMERICAN ARTISTS IN VENICE.—We are permitted to publish the following extract from a private letter, dated Venice, June, 1880:—"We are just now having glorious moonlight nights, and were out on the canal last evening. We came up with a party of young men in two gondolas tied together, singing American songs and negro melodies,—and even Yankee Doodle! They proved to be Duveneck and his 'boys,' as they are called, a lot of young fellows who have been studying with him in Florence all winter, and who have followed him here to pursue their studies. As we all floated in company down the Grand Canal and under the Rialto, we could not but smile at the amusing incongruity of the whole thing. Duveneck had an immense success in Florence, and painted several fine portraits. A full-length of Mrs. Goddard, a compatriot, was especially admired."

MR. W. H. VANDERBILT, of New York, according to reports which have from time to time appeared in the papers, has lately made extensive purchases of pictures in Paris, among them, it is stated, a *Baptism*, by Villegas, for which he paid about \$30,000; Kaemmerer's Salon picture, *A Balloon Ascension in the Year VIII.*, at \$16,000; a Diaz, a Roybet, a small Meissonier, etc.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

EGYPT.—A society for prosecuting the systematic excavation of ancient sites in Egypt is in process of formation. Several Egyptologists have promised their support. Miss Edwards is contemplating a lecturing tour in the United States, with the object of assisting the fund.

POMPEII.—The house in which was found the statuette of a drunken faun, the discovery of which was recorded on page 365 of the REVIEW, is described as being probably the largest and best preserved of all antique dwelling-houses so far known. Its excavation having been begun at the centenary celebration of the destruction of Pompeii, it is called the *Casa del Centenario*. It contains two atria, two triclinia, four alæ, a very complete bath, consisting of caldarium, tepidarium, and frigidarium, and, according to one account, is of two stories. The mural decorations are specially noteworthy. One of the rooms is thus described by a correspondent of the London *Daily News*:—"The most interesting place in the house is an inner court or room, on one side of which is the niche, with tiny marble steps, often to be seen in Pompeian houses. The frescos on the walls are very beautiful. Close to the floor runs a wreath of leaves about a quarter of a yard wide, with alter-

nately a lizard and a stork. Above it, about a yard distant, droop, as if from over a wall, large branches of vine or ivy, and broad leaves like those of the tiger-lily,—all very freely, naturally, and gracefully drawn. At each corner of the room a bird clings to one of these branches. Then comes a space—bordered at the top by another row of leaves—in which is represented a whole aquarium, as if the room were lined with tanks. There are different sorts of shells and aquatic plants lying at the bottom of the water, and swimming in or on it all kinds of fish, jelly-fish, sepias, ducks, and swans, admirably sketched with a light yet firm touch. The ripples made by the swimming ducks are indicated, and one duck is just flying into the water with a splash. On each side of the niche this amusing aquarium is enlivened by a special incident. To the left a large octopus has caught a monstrous muræna (lamprey)—which turns round to bite—in its tentacles; to the right a fine lobster has pierced another muræna through and through with its long, hard feelers or horns. These creatures are painted in the natural colors very truthfully. On the left wall of the room, above the fishes, are two sphinxes, supporting on their heads square marble vases, on the brim of each of which sits a dove. Behind the niche, and on the left side of the room, runs a